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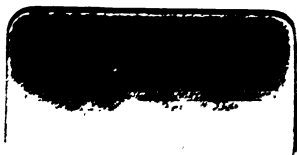
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CATALOGUE

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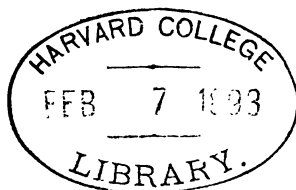
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*The Museum*

## TAPESTRY.

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“Tapestry is a kind of work in which colored threads are intertwined on lines stretched vertically or horizontally so as to become one substance, thus forming a web and producing combinations of lines and tints analogous to those obtained by the painter with his brush, by the enameller with his metallic cells and liquid enamels, or by the mosaic worker with his cubes of marble.

“Tapestry differs from embroidery in this that in it the pictures produced are an integral part of the texture, while in the latter they are simply superimposed on a tissue already existing. It also differs from woven brocaded fabrics by being always the work of the hand, and not an unlimited mechanical repetition of the same design; so that each piece produced is distinctly original.” M. Müntz. — *La Tapisserie*.

“Among the monuments that the past has bequeathed to us there are none which offer so much material for the archaeologist as ancient tapestries.

“The vicissitudes of this industry are closely connected with the history of the countries in which it is practised. Not only does the greater part of these productions bear the imprint of the epoch in which they were produced, but we find in them the reflection of the beliefs and of the great events of their time, with all the details of its architecture and its costumes. They give us, in fact, a picture of the intimate life of each century.” M. Castel. — *Les Tapisseries*.

The history of tapestry from the Middle Ages onward is that of painting. At that epoch the style is that of the illuminators and the painters of glass.

In the fifteenth century the influence of the early Flemish painters, the Van Eycks, Van de Weyden, Bouts, Memling and Matsys, makes itself felt.

In the sixteenth, the Italian school predominates, — Mantegna, Raphael, Romano, Veronese, Dosso, Bachiacca, Bronzino, Salviati, and the followers of the Italians, Van Orley and Cocxie.

In the seventeenth it is the Flemish school again, that of Rubens, Van Dyke, Jordaens, Teniers, and the French school of Caron, Lerambert, Vouet, Lesueur, Coppel, Mignard, Le-Brun.

In the eighteenth the influences of the French school are paramount, — Desportes, Audran, Bérain, DeTroy, Oudry, Watteau, Boucher.

In the early part of the nineteenth the French school still leads, — Regnault, David Legros, Vernet, Gérard, and in our own day Diéterle, Mazerolle, Galland, Ehrmann and Merson.

The earliest tapestry of the Middle Ages still in existence is that in the church of Saint Géréon at Cologne. It was probably woven in the twelfth century, and its style is Byzantine. Fragments of it may be seen at the Germanic Museum in Nuremberg, the South Kensington Museum in London, and at the Industrial Museum in Lyons.

The next earliest are the German tapestries in the churches of Halberstadt and Quedlinburg. Kugler attributes the former to the end of the twelfth century. The latter was worked by Agnes, Abbess of Quedlinburg, and her nuns, for the decoration of the choir of the church of that town, about 1200.

German tapestries or fragments of such, ascribed to the fourteenth century, are to be seen at the South Kensington Museum in London, the National Museum in Munich, and the Germanic Museum in Nuremberg.

In the fourteenth and fifteenth centuries Arras was the city from whence came the most important tapestries. Hence arose the terms, Arras hanging, Arras work, Arras cloth, *Arazzi*, all of which designate tapestries made at Arras

or after the style of those produced at that city. They stood for all that was richest in color, choicest in material, and the finest production of the tapestry weaver. Froissart states that in the fourteenth century their reputation had penetrated even to the Orient.

Neither the Arras tapestries, nor those produced elsewhere prior to the sixteenth century, bear marks indicating the place of production or name of maker. It is difficult, therefore, to assign the tapestries of the early period to any particular place of origin or atelier. At the cathedral of Tournai, however, may be seen an Arras tapestry which was finished in 1402 at the atelier of Pierre Féré, and is described at length in "*Tapisseries du XV. siècle conservées à la Cathédrale de Tournai.*" Tournai, Vasseur — Delmée, 1883.

At the Cathedral of San Maurice at Angers is preserved a set of tapestries called the "Apocalypse," worked by Nicolas Bataille, a fabricator of Paris, about 1376. "Scarcely can one cite another still existing piece of the fourteenth century. The enumeration of the numerous tapestries of Paris and Arras, made during a quarter of a century, gives us an idea of the prodigious rapidity of execution of our ancient artisans. How is it that there remain to us to-day so few of those sumptuous decorations which were so numerous at the end of the fourteenth century? The frequent change in the place of residence of the royal court, and of the seigneurs, and the habit of carrying all their household furniture on their journeys, together with the carelessness of the officers charged with their keeping, resulted in their rapid destruction." M. Guiffrey. — *La Tapisserie*. Yet we find the Duke of Burgundy taking great precaution to insure the conservation of his treasures, he not only appointed a number of officers with the title, Guards of the Tapestries, with valets to assist them in their work, but in 1440 he constructed a stone warehouse with vaulted roof especially for their reception.

The fifteenth century is spoken of as the golden age of tapestry, and examples of this period, though not numerous, may be seen in the museums and cathedrals of Europe.

Says Charles M. Blanc in his study upon decorative art: "Our ancestors of the Middle Ages lived in a more poetic and attractive age than ours. They were poets in their architecture, full of religious and chivalric sentiment. They were poets in their glass paintings which, intercepting the light, shone resplendent with a paradise of color. They were poets in their tapestries with which they covered their walls and which they used as enclosures when they divided their halls or chambers into small alcoves. These tapestries enveloped them in mystery. *Intrigues d'amour*, state secrets, conspiracies, surprises, hidden passages, — all these in a time of chivalry, of war, of stratagem, were in turn concealed and disclosed by these heavy tentures which covered the walls, and the fringes of which trained upon the floor."

In 1477 Louis XI. conquered Arras and obliged all the tapestry weavers to quit their homes. This date marks the fall of the industry in that city and the end of the *moyen age* period. Tournai, Brussels, Audenarde, Lille, Bruges, and Valenciennes were also centres of tapestry weaving in the fifteenth century.

In the sixteenth century the leading city of this industry was Brussels. "No time and no country presented anything comparable with the prosperity of the Brussels tapestry weavers during this period. Henceforth tapestry is everywhere appreciated, everywhere in demand, and we find that those nations which march at the head of progress spare neither time nor expense to free themselves from the tribute paid to the northern provinces." M. Guiffrey. — *La Tapisserie*.

It was to Brussels that Pope Leo X., in 1515, sent the famous cartoons of Raphael, the "Acts of the Apostles," to be woven into tapestries at the atelier of Pierre d'Enghien, called Van Aelst, a fabricator well qualified to interpret these grand designs, which he finished in 1519, and which were received in Rome with universal admiration. These tapestries may be seen at Rome to-day. A suite from the same cartoons by the Mortlake factory and one by the Gobelin factory are in the Garde Meuble, Paris.



"From this moment the ateliers of Brussels were proclaimed the first in Christendom, and all the princes in Europe hastened to demand replicas of this famous tenture. During many years the cartoons of Raphael were copied and re-copied by the most skilful Brussels masters. From them come these numerous "Acts of the Apostles" to be seen in all the museums of Europe, — at Berlin, at Madrid, at Dresden, at Vienna and at the Cathedral of Loretto." M. Guiffrey. — *La Tapisserie*.

The productions of this period by the Flemish masters may be best studied at Madrid. The Musée des Gobelins possesses some fine examples, and one should not pass through the Louvre without examining one of its *chefs d'œuvre*, "La Vierge Glorieuse," a small religious tapestry executed in the latter part of the fifteenth or early part of the sixteenth century. It recalls the school of Memling. In the Spitzer collection, Rue Ville Juste, Paris, may be seen some beautiful examples of this period, as well as in the South Kensington Museum at London, and in many of the museums and cathedrals of Europe.

The other principal cities of this century in which this art flourished were Tournai, Lille, Valenciennes, Gand, Enghien, Paris, Fontainebleau, Ferrara and Florence.

In the earlier part of the seventeenth century, Brussels still holds its lead inspired by the genius of Rubens; but in the latter part we see the rise of the Gobelin manufactory, the supremacy of which rests undisputed to this day.

"Towards the middle of the fifteenth century Jehan Gobel, from Reims, founded upon the borders of the Bièvres a dyehouse which became celebrated and brought to its proprietors a great fortune, due to the quality of the products which emanated from its vats, — a quality due to the skill of its dyers and not to the waters of the Bièvres, which never had any particular dyeing qualities. The Gobelin family carried on this industry even as late as about 1655; and by a singular favor of destiny by the simple fact of the installation of skilful tapestry weavers in this ancient property, they acquired immortality without ever having woven a

single yard of tapestry." M. Gerspach.—*La Manufacture Nationale des Gobelins*.

In 1603 Henry IV. established some tapestry weavers in the Faubourg Saint-Marcel, in a house belonging to the Gobelin family. This establishment is called the first manufactory of the Gobelins.

The Royal Manufactory of the Gobelins was founded by Louis XIV. in 1662. It was not confined solely to the manufacture of tapestry, but included painting, engraving, founding, the lapidary's and the gold and silver smith's art, joinery in ebony and wood, with general powers to the superintendent to extend the arts and trades. Colbert was appointed its first superintendent, and to him was confided its administration. The management of the ateliers devolved upon the first painter of the king, Charles Le Brun. "The glory of a Poussin, a Lesueur, a Rigaud, eclipses his, and yet this universal genius has done more for decorative art than all his contemporaries united. The sentiment of decoration is so strong in him that his paintings are transfigured in passing from the canvas to the warp; their translation into a different art gives them more *éclat*, a richer and stronger harmony." M. Guiffrey.—*La Tapisserie*.

"The ateliers of tapestry were installed at the end of 1662. They were and have remained materially in a mediocre condition, but the atmosphere, moral and intellectual, which dominated the place was extremely favorable to the practice and development of the art of decoration, and compensated for this inconvenience. Colbert had great difficulty in organizing the high warp; there were few weavers at his command, only two or three in France. He confided one of the ateliers to Jans, native of Audenarde, who had been for twelve years *maître tapissier* of the king. He proved to be very unsatisfactory at first, and Colbert thought of discharging him, but he soon became a distinguished master. The other two ateliers were given in 1663 to Jean Le-fèvre, of a family of tapestry weavers in the service of the Grand Dukes of Tuscany since 1620, who had come to France with his father at the call of Cardinal Mazarin, and to Lau-

rent, of a family of tapestry weavers of Henry IV. The two low warp ateliers were recruited more easily. They were confided in the same year to De la Croix and to Mozin who finished at the Gobelins several pieces commenced at Maincy in the manufactory of Foucquet." M. Gerspach. — *La Manufacture Nationale des Gobelins*.

From the time of its organization to the present day the Gobelin factory has been without rival.

It is during this period that we note the rise of the Mortlake factory in England. No person should pass through Paris without seeing the "Acts of the Apostles" which were woven at Mortlake directly from the cartoons of Raphael with magnificent borders ascribed to Van Dyke. They are one of the greatest interpretations in tapestry of Raphael, and will open a new source of pleasure to those who admire Van Dyke.

These tapestries are supposed to have been given by James II. to Louis XIV. in 1688. In the cathedral of Chester, England, may be seen a Gobelin tapestry representing one of Raphael's frescos, which according to the statement of the oldest verger of this cathedral, was given by Louis XIV. to James II., and by him presented to the cathedral, where it has ever since remained. This interchange has never been before noted, to our knowledge, in any work on history or art.

The Royal Manufactory of Beauvais was also established at this period. Aubusson took high rank, and the art flourished at Felletin, Bellegrade, Florence, Rome, and elsewhere.

In the eighteenth century "the renowned ateliers of the capital of the low countries were in full decadence when the success of the manufactory of the Gobelins effaced their reputation. The supremacy of the Brussels looms, over all the others of Europe, so long uncontested, was at an end; they found their masters in the artisans directed by Jans and Lefebre. Henceforth, the word Gobelin becomes, not only in France, but also in all the neighboring countries, a synonym for high warp tapestries of a finished perfection. Even to-day this term is constantly applied to tapestries

which have nothing in common with the productions of our national manufactory." — M. Guiffrey. *La Tapisserie*.

At the same time Tournai and Lille, Florence and Rome, Berlin, Munich and Dresden, Madrid, and even Russia, all contribute to the encouragement of this industry.

In this nineteenth century we have to record rather the failure than the success of tapestry weaving, if we omit the factories of Aubusson and the Gobelins. Brussels, Munich, Rome, Madrid, London, all seem to have given up the struggle, some of them after a valiant fight to revive ancient glories, but without any lasting success. At Malines was executed for the grand hall of the Hotel de Ville at Brussels a set of panels representing the chiefs of the ancient corporations from designs by M. Geets, an artist of Malines. Here also were woven, for the palace of the Belgian Senate, four great pieces of tapestry representing scenes from the history of Flanders.

In concluding his article upon the history and administration of the Gobelins, M. Gerspach hints at the cause of the decline of the art outside of France in these words: "Tapestry can be manufactured in all countries; facts prove this superabundantly. If the manufactories of other states have succumbed it is because no government like ours has known how to accord to it a continuous and sufficient protection."

The study of many of the great painters is not complete so long as it does not include beside their paintings the tapestries made from their cartoons, which often illustrate the spirit of works which are now perhaps lost to us forever. The study of tapestries will open up new fields and disclose to us a class of painters who worked only for this industry. And if this art of tapestry weaving assumed so great an importance in the Middle Ages and the Renaissance then we must admit that an important class of painters has hitherto been left unstudied.

Not alone to the painter do we look to produce a great tapestry, but to the weaver as well. Two great artists must work together. Great latitude was allowed the weaver,

especially in the matter of color. He seized upon the spirit of the conception and wove from it a new picture with his own materials of wool, silk, silver and gold, not a copy but a translation, full of meaning, glowing with color, supple in its lines — a magnificent decoration to blend with the architecture of church or hall for which it was destined.

FRANK GAIR MACOMBER.



**PENELOPE AT THE LOOM.**

**From a Greek Vase of about the middle of the fifth century  
before Christ.**

## EGYPTIAN AND PERUVIAN FABRICS.

Under the Roman rule the methods of burial in Egypt were subjected to a great change; no longer were the dead swathed in long bands of linen, but were buried in the very clothes worn in life, plain or decorated as befitted the rank of the wearer. Numbers of these vestments have recently been found, chiefly in or near the Fayoum. Of linen, wool, and silk, they date from the first to the ninth century of our era. The earlier show the influence of Greek and Roman art in their decoration; later, as the Copts and the Christian religion grew in power, the designs became more Byzantine in character.

The fragments shown, coming from tombs at Akmim (old Panopolis) and at San (Tanis), are of especial interest here, as showing that the decorative work is akin to modern methods of weaving tapestry, rather than to embroidery. M. Gerspach, administrator of the National Manufactory of the Gobelins, says: "The Egyptian tapestries and the Gobelins result from an identical method, save in a few minor details, and I have been able without difficulty, to reproduce Coptic tapestries by the pupils of our schools of needlework." To the remote period when this art of weaving takes its origin, no date can be given. From a mural painting in the tombs of Beni Hassan, about twenty-eight hundred years before Christ, we know that the Egyptians then used a loom in essential points similar to that of the Gobelins to-day. In the preceding illustration which is taken from a Greek vase of about the middle of the fifth century before Christ, Penelope is seated at a loom on which she has just woven on a broad band of dark color a line of figures of mythical winged animals.

## FRAMES 1 TO 15. EGYPTIAN TEXTILES FROM AKMIM.

FRAGMENTS OF BORDERS OF TOGAS, OF STRIPES, AND  
VARIOUS DESIGNS FOR TUNICS.

1. *Tunica clavata*, second to third century of our era. The tunic was the undergarment of the Romans; the toga, an outer robe.

2. Pendant design, faded purple, the pattern drawn with a slender thread of linen.

3. Three bands of human figures and animals; portrait (?) head in border of scroll-work; medallion, three ibexes, with a border of vases of plants.

4. Borders and designs (*tabulæ*) of animals, vases, scroll-work.

Two examples of the *clavus*. A broad purple stripe (*latus clavus*) down the centre of the toga was the distinguishing mark of the senatorial order, as two narrow stripes (*angustus clavus*) was of the equestrian, though whether the distinction held at the late period of these garments may be questioned.

5. The upper specimen, a vase holding a fig-tree (?) in which a boy gathers fruit, shows the method of work.

6. Design of large size. Border of Greek fret, interlaced.

7. Two fine designs (*orbiculus*).

8. Broad dark band down the centre, and pendant shoulder band, portions of a garment fringed with loops of flax.

10. Broad band, and one of rope pattern.

The previous examples are worked with linen dyed in purple, so-called, or some variant of that color. Nos. 11-15 show the use of wool as well as linen dyed with other colors; they are generally of a later epoch than the foregoing; some are distinctly of Byzantine character; they date probably from the fourth to the eighth century, A. D. The work is more brilliant, no longer classic, often very rude.

14. No. 812 is the neck-band of a tunic. No. 813, a basket of flowers, best shows the work of manufacture.



15. Another good illustration of method is the border of the upper fringed garment, from which the colored wools are lost; the fine lines of the lion are drawn with great freedom. In the lower square are four-corner medallions of human figures and mythical beasts; between them vases of flowers or fruits.

16. Fragments from the dress of a woman buried near San. She was found wrapped in fifteen different dresses or robes.

Gift of the Egypt Exploration Fund.

Nos. 17 and 18. PERUVIAN textiles found in tombs.

Gift of Edward W. Hooper.

## EUROPEAN TAPESTRIES.

FROM THE FIFTEENTH TO THE NINETEENTH CENTURIES.

No. 19. In the Textile Gallery.

"Crossing of the Red Sea." History of Moses. Latter part of the 15th century, or early part of the 16th. Origin, Flanders. Unknown fabricator. Silk and wool, with gold in some of the costumes for high lights. The gold has become tarnished by time, and shadow is produced in place of high light, but as it is sparingly used, the effect is not unpleasant.

The epic incidents of the Old Testament were seized upon by the tapestry painters of the Middle Ages and the Renaissance as lending themselves peculiarly to this art.

The history of Moses has often been woven, and it is probable that this tapestry once formed one of a suite.

It belongs, in our opinion, to the latter part of the 15th century, or early part of the 16th, and bears a great resemblance to some celebrated tapestries woven about that period, among which are "Chastity," a set owned by the South Kensington Museum; "The Marriage of Beatrice," owned by the late Sir Richard Wallace, and "Saint John's Departure for the Desert," in the palace of Madrid.

We believe it to be painted by the same artist as these, and probably woven by the same master, in one of those ateliers, half industrial, half artistic, belonging to one of the great tapestry guilds so prevalent in the Middle Ages, and which were in full vigor at this period.

In the border, which is narrow and simple with flowers, vines, and ribbons, we have the Gothic feeling combined with a bit of Renaissance. In the foliage of the subject and the piling up of the Egyptians, we have also the Gothic feeling. The characters are Flemish in thought, and show the influence of the Flemish painters; but in the grouping of the Hebrews into separate pictures, we have the thought of the Renaissance from the Italian painters.

The costumes, as so often depicted in tapestry, are of the time of the weaving of the tapestry, and not of the subject. The Egyptians are in the armor of the 15th century, and one will note the exaggerated plumes, which became general the latter part of the 15th century, according to Planché and Jubinal.

Note by what simple means the weaver has produced his effect. Observe the costume of the Hebrew addressing Moses, the central figure, and see with what bold, simple, and sure strokes, or passes, the master has produced this most wonderful effect of color and texture.

Regard the tonality of the whole, and see how strongly the values are preserved, even after four hundred years of service.

In textile art, it is the glory of our Museum, a creation, not a manufacture.

Lent by THOMAS R. PLUMMER.

No. 20. In the Coin Room.

Subject: "Verdure." Atlas is seen in the back-ground—coming through the woods, bearing upon his back the world. 16th century? Origin, Flanders. Silk and wool. A fragment.

"Three colors," says M. Darcel, "occur alone in the ancient verdures. They are yellow for the high lights, greenish blue for the half tints, and blue for the shadows; a reddish brown for earth, a light blue for sky, in order to obtain all the value for the blue of the foliage, and some reds for flowers and fruit, constituted the whole scale employed."

This tapestry may well be studied with interest by amateurs and artists, for it illustrates, in an excellent manner, the ancient methods of working. The effect is produced by a few simple colors, and the gradations by means of hachures, that is, one solid color is blended with another by the simple process of teeth or points, — a sort of dovetailing, — and not by means of many shades. The effect is pleasing, yet vigorous, and the tonality even now well preserved.

Lent by MRS. FRANK GAIR MACOMBER.

**No. 21. In the Coin Room.**

“Verdure,” commonly called in France “Gothique fleuri.”  
16th century? Origin, Flanders. Silk and wool.

A purely decorative tapestry embodying many styles of decoration anterior to and many which we find used after the period of its production. A background covered with an entanglement of large sharply defined leaves, borrowed from the Middle Ages, with beasts and birds. A balustrade forms an enclosure with peacocks, birds, monkey, and other animals. Two beautiful silver or gold vases with great bouquets of flowers symmetrically arranged, spread themselves in the foreground, one on either side. On each side and in the centre, columns of Renaissance architecture. The border is narrow (gothic) and of simple design.

Lent by MRS. FRANK GAIR MACOMBER.

**No. 22. In the Coin Room.**

“Verdure.” In the foreground, a boar and nondescript animal. In centre, hunters upon horses, fighting a bear. Background, castle and park. 16th century. Origin, Flanders. Silk and wool.

“Among the places of production in Flanders were Bruges, Gand, and Audenarde. In this last locality, they produce ‘paysages,’ subjects with flowers and fruits, to which they gave the name of ‘Verdure’ or of ‘Audenardes.’ This industry so rapidly extended, that it gave means of subsistence to thousands of persons, as well in the environs as in the city. These conditions were not wholly favorable, for the workmen inhabiting the country were weaving only when their labors in the fields gave them the time. Their products were necessarily less careful, less finished, less delicate, than those of artisans who, weaving constantly from year to year, thus perfected themselves in manipulation.

“The cities of small importance did not furnish the same resources as the great cities. They had not so many artists

to serve as guides, nor so many models to imitate." *Les Tapisseries Historiées à l'Exposition National de 1880.* — M. Wauters.

From the color and general style of its workmanship, this fragment is probably not an Audenarde. Verdure was produced in many cities, and appealed, with hunting scenes, to the taste of our ancestors, whole chambers being sometimes adorned with them. It answers to one of those worked by the laborers of the field, from its rude but quaint style, and will appeal to those who love the stepping stones of art as well as its more finished productions.

Lent by MRS. FRANK GAIR MACOMBER.

No. 23. In the Coin Room.

Subject: "Fragment with Figures." 16th century?  
Origin, Antwerp?

Lent by ARTHUR ASTOR CAREY.

No. 24. In the Coin Room.

"Verdure." 16th century? Origin, Flanders? Albrecht Dürer? Silk and wool.

Great skill and taste is shown in the rendering of autumnal coloring, that of the oak being very beautiful.

In the foreground stands, dignified and colossal, an ostrich, with a companion who regards a water snake in the brook near by. To the left a baby ostrich is seen.

Lent by MISS HARRIET S. WALKER.

No. 25. In the Case in the Hall.

"Verdure." 16th century. Silk and wool.

The style is that of the verdure of the Middle Ages, with flowers, vines, birds, monkey, and lizard.

The workmanship is very fine. A little poem, full of sweet thoughts of verdure, and animal life.

Lent by MRS. J. TEMPLEMAN COOLIDGE, JR.

No. 26. In the Metal Room.

Subject: "Harvest Dance." 16th century. Origin, Flanders. Silk and wool.

A rustic tapestry, depicting a scene of, probably, the 15th century.

"If, in the time of Charles the Sixth (Charles the Bold and Duke of Burgundy), the ordinary subjects of tapestry were either religious, fabulous, or heroic scenes, the noble pupils of Bataille, and those who followed his style, did not disdain simple out-of-door, rustic subjects, for there are found among the works of Dourdin various tapestries giving the history of shepherds and shepherdesses in all the simplicity of rustic dress, face, figure, and costume. These rustic tapestries have always been greatly to the taste of the French people, and we meet in all epochs numerous evidences of their favor. Very curious and puzzling examples have come down to us from the early part of the 15th century, and easily prove in how picturesque and decorative a fashion they depicted the simple attractions of country life."

The strong black outlines of the figures are noticeable as in those tapestries of an early age, which are drawn by artists who painted for church windows, defining their figures for tapestries after the manner of those on glass outlined by the lead.

Note the boy piping his lay upon the bagpipes, a musical instrument which is one of the oldest known, and which, during the Middle Ages, was greatly in vogue among the peasants of France, Germany, and Brittany.

So full of life and action is this hanging, one is easily transported into the joyous unconventional dance of the youthful figures.

Lent by MRS. FRANK GAIR MACOMBER.

## No. 27. In the Hall.

Subject: "The Assumption of the Virgin Mary." 16th century? Origin, Italy? School of Raphael.

This tapestry is called, in the catalogue of the Museum, an Arrazetto. The words *arazzo*, *razzo*, *panno di razza*, *panno di seta e d'oro*, *panno da muro*, were applied ordinarily to suites of tapestries, and were used in a generic sense as were Arras or Gobelins. We know with what enthusiasm the tapestries from Raphael's cartoons were received at Rome, and how deep and lasting the impression made by them, and how eagerly the world demanded the tapestry translations of the works of this master.

In speaking of the tapestries of the "Acts of the Apostles," M. Müntz says: "In them religious conviction takes the place of all other merit; and that conviction Raphael has expressed with an eloquence of which he had not previously shown himself capable. The courtier-painter forgot, for a moment, his aristocratic sympathies; he renounced the pomps and refinements of the Renaissance to draw men's attention to acts which appealed to the poorest and most ignorant. The public to which he addressed himself was no longer the exclusive society which had the right of worshipping in the Sistine, but those outcasts to whom Christianity at its birth had shown so large a heart. Thus the great works which were destined to increase with their silk and gold the glory of the already brilliant Sistine, appealed, in reality, to the comprehension of the people; they formed the most perfect popular achievement of modern art in the place of its birth; unhappily, they were also the last."

Not in the grand style of the "Acts of the Apostles" do we feel Raphael in this subject, but in a spirit of tenderness, and full of reverential, pure religious thought. Let us pause and see how marvellously the tapestry-weaver has given us all this, weaving it in with his wool and silk and gold, that the story may live for us always.



We find that, during the reign of Pope Clement XIII. (1758-1769), there were several important suites of tapestries

woven in the atelier of San Michele at Rome. Among others we note the "Assumption of the Virgin" in the Vatican. Among the tapestries of the Vatican there are five other tapestries having the same origin, viz.: "The Annunciation," "The Adoration of the Shepherds," "The Mission of the Apostles," "The Crucifixion," "The Resurrection." It would be interesting, if it were possible, to trace the history of this tapestry, and to know from what atelier it came, and at what period; but one is left only to conjecture. Perhaps it is a replica of the one in the Vatican, and produced about the same time, and from the same atelier. It was probably woven for some private chapel or church. Its workmanship is exquisitely beautiful, with the color now lowered but little, and the gold still bright enough to give true value to the high lights.

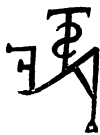
BOSTON ATHENÆUM. LAWRENCE COLLECTION.

No. 28. In the Gallery of Textiles.

Subject: "Scene from the Life of Alexander the Great."  
16th century. Origin, Brussels. Silk and wool.

This tapestry is marked **B**  **B** (Brussels-Brabant), and the mark of the fabricator is . The same mark or very similar is found upon

a History of Joseph



It is unfortunate, owing to the burning of the archives in which were recorded these marks, that we cannot trace the monogram of the fabricator of so beautiful a work of art.

The painter is unknown to us, but it is evident the cartoon was not Flemish, but from some Italian atelier or from some artist imbued with Italian art.

The scene represented is probably where Alexander, then only nineteen years of age, met on the banks of the river Granicus the son of Darius; and after an unsatisfactory par-



ley crossed over, defeated the Persian army and killed, with his own sword, the son of that great king whom at no great distant time he was to conquer and overthrow upon the classic fields of Issus.

The border of this tapestry should command our close study. M. Darcel says: "With the Renaissance manners change. The life of the great, without ceasing to be nomad, is passed in chateaux which are no longer fortresses, and of which the more or less ornamental interior architecture admits of permanent decorations. Thus the borders become necessary, and consequently acquire a great importance. They are infinitely varied and composed of ornaments which are combined with figures, and more or less imitations of the antique. Generally to the heroic figures of the central subject, they oppose some small motifs, taking care to give more strength to certain parts by ornaments on another scale."

At the corners are represented the four seasons, — great masses of fruit and flowers borne by Raphaelesque figures — charming little scenes; here a vineyard, there a pagan temple, and a number of domestic scenes, which are suggestive of the famous nuptials of Alexander and Roxanna, with glimpses of mountains in the background, either snowclad or covered by verdure.

This border, exquisite in color and thought, accords with the subject, and fulfils the decorative element of the tapestry.

Lent by MISS HARRIET S. WALKER.

No. 29. In the Gallery of Textiles.

Subject: Called "*Tapisseries à sujets figuratifs.*" 16th century. Origin, Flanders. Silk and wool.

Note the costumes, the life and action which pervade this tapestry. The colors have retained almost their original tone. If the tone has lowered, it has done so, uniformly, so that the effect is strong, vigorous, and true. The beautiful reds are particularly noticeable.

Lent by MRS. J. TEMPLEMAN COOLIDGE, JR.

No. 30. In the Gallery of Textiles.

Subject: Called "Tapisseries à sujets figuratifs." 16th century. Origin, Flanders. Silk and wool.

In the background are seen some soldiers in the act of killing a person. In the foreground, a group of Flemish people engaged in a discussion or making an appeal. Mark the earnestness depicted in the countenance of the one who stoops, perhaps, to plead for the life of his countrymen. Probably this and No. 29 were once united.

Lent by MRS. J. TEMPLEMAN COOLIDGE, JR.

No. 31. In the Gallery of Textiles.

Subject: "The Story of Sophonisba." Origin, Brussels. 16th century. Silk and wool.

Sophonisba, daughter of the Carthaginian general Hasdrubal, betrothed to the Numidian prince Masinissa, was, by her father's orders, married to Syphax, a rival monarch,—the price of winning him over to the Carthaginian side in the conflict with Rome. His defeat by Masinissa brought Sophonisba into the hands of the conqueror, who, to save her from falling into the power of his allies, the Romans, married her; but Scipio, the Roman general, fearing that her influence might win Masinissa over to the Carthaginian side, ordered her surrender. To save her from this degradation her husband sends her a bowl of poison.

The lines at the top of the tapestry may be translated: "The faith of the Numidian is questioned, and he sends poison to Sophonisba, saying that he had no other hope left." In the foreground Scipio argues with Masinissa; in the background, at the door of a tent, sits Sophonisba. Her attendants weep as the poison is handed to their mistress. The marks are



The figures of the gods and goddesses in the border, enthroned with arches of flowers and vines, recall to our mind "*Les Arabesques des Mois.*" The artist evidently drew his inspiration from this source. It was one of the most celebrated decorative tapestries of the 16th century, and has been variously ascribed to Lucas van Leyden, Julio Romano, Mathius Zundt, Benedetto Bottini, and Frans Floris.

All the figures in the border ally themselves admirably with the fruit and flowers, forming a marvellous setting of great delicacy and strength,—one of the most perfect examples of this period.

Lent by ARTHUR ASTOR CAREY.

No. 32. In the Gallery of Textiles.

Subject: "*Ulysses and Polyphemus.*" Ulysses is seen offering the cup of wine to Polyphemus who has grasped one of his followers, and is devouring him. 16th century. 1582-1600. Unknown painter. The fabricator

is unknown, but his monogram is



with the marks

on the lower band **B**  **B** (Brabant-Brussels).

We interpret the monogram thus: E. H. I X.

In the palace at Madrid is a history of Polyphemus marked





which may be read F. H. I. X. Also at Madrid a his-

tory of Ulysses marked




which may be inter-

preted H. I. X.

It is possible that these three tapestries form part of one suite, illustrating the voyage of Ulysses. The mark  or  is supposed by M. Wauters to have been used

when woven for some merchant. Perhaps this was made for one of those great merchants of Antwerp, to whom princes and the wealthy applied for the procuring of rich tapestries. Various conjectures are entertained, however, regarding this sign, some believing it to be a souvenir of the cross or mark made by the illiterate who could not sign their names. Each artisan gave it a particular form to distinguish it from that of his confrères, adding his initials, or the letters of his name, in form of a monogram.

We note that Pierre Pourbus (1510?-1583), of the school of

Bruges, signed his paintings P P,  P

which indicates this mark was not confined to tapestry, and which would also indicate M. Wauter's theory to be unsound; but we believe it to be the one generally adopted. This tapestry illustrates well the prevailing art of its time. Mark the great width of the border, and how under the influence of the Renaissance it has expanded into a magnificent setting. Henceforth, for a long period, the border will command our attention as much as the subject, and will require full description. The lower border has fruits, flowers, Renaissance designs, with Mars the God of War. On the right-hand border, the first figure from the bottom represents Time; the second, Old Age; and the third, Resurrection. The left-hand border, first figure represents an Abduction; the second, Spring; and the third, Autumn. The top border has fruits, flowers, infants, and Renaissance designs, with the figure of Peace being crowned.

Lent by MRS. FRANK GAIR MACOMBER,

No. 33. In the Metal Room.

Subject: "Verdure." 17th century. Origin, Aubusson.  
Silk and wool.

A background of strongly defined acanthus leaves, with birds.

Border of flowers, fruits, vases, and at top, coat of arms.

The subject is borrowed from the Middle Ages, and the combination of verdure and armorial bearings is common to the 17th century, when many tapestries of this order were produced, especially at Aubusson.

In the Musée des Gobelins may be seen a tapestry corresponding to this, without border, and attributed to Aubusson.

Lent by MRS. HARTMAN KUHN.

No. 34. In the Coin Room.

Subject: "Verdure." 17th century. Origin, Audenarde?

Lent by MRS. HARTMAN KUHN.

No. 35. In the Coin Room.

"Verdure." 17th century. Aubusson? Wool.

Great, strong leaves, with birds, ostriches, dogs, dragon, and, what is unusual in verdures, an elephant. Chateaux and mountains for background. An interesting and characteristic piece of verdure.

Lent by MRS. J. TEMPLEMAN COOLIDGE, JR.

No. 36. In the Coin Room.

Subject: "Verdure." A woodland scene, with pond in foreground. 17th century. Origin, Audenarde. Silk and wool.

The tapestries of Audenarde are generally recognized by a yellow green and by a very deep green coloration of the foliage. Most of the verdures are ascribed to Audenarde or Aubusson, although they were produced in many places. The dates which are given must be accepted cautiously, as nothing is more difficult than to accurately fix the date of a simple verdure. Further investigation and research may lead us to determine more accurately, and it is hoped that in

the future they may form an important study for our savants. Perhaps no painter put this scene upon canvas, and it may not have been worked in a great atelier under the direction of a master. Be that as it may, he who executed it was a poet, full of tender, sweet love of nature, and has given us a charming song.

Lent by MRS. FRANK GAIR MACOMBER.

No. 37. In the Hall.

Subject: "David and Saul." 17th century. Origin, Delft? Painter, Carel van Mander. Fabricator, Francois Spierinck? Silk and wool.

Carel van Mander, the elder, was a painter and writer on art, of noble family, and early displayed a lively genius for poetry and belles-lettres. We are indebted to him for his account of the Italian and Flemish schools of painting from 1366 to 1604. It is to him, we judge, M. Guiffrey ascribes the cartoons for the factory at Delft. We think they belong more properly to his son, Carel van Mander the younger, born at Courtrai about 1579. He was attached to the works of Spierinck at Delft. He executed some hangings for Christian IV., of Denmark. Died in Holland, 1623. In the first part of the 17th century the tapestry weavers of Delft had acquired considerable renown, and their works were much sought after. The most esteemed of all was Francois Spierinck. It was to him that the English applied when they wished to commemorate the history of their great success over the Armada of Philip II. These tapestries were unfortunately burnt, but we have fine engravings of them by Pine in this exhibition.

The history of tapestry at Delft has not, we think, ever been written; but when it is we have no doubt we shall find mention of this beautiful tapestry, the border of which has so often been engraved as a model of what is best in design in the art of tapestry borders.

Lent by MISS CHARLOTTE HUNNEWELL.

No. 38. In the Hall.

Subject unknown. Called in France "*Tapissérie à Sujets Figuratifs.*" 17th century. Origin, Brussels. Fabricator, Jean Raes. Silk and wool.

The verse, which is in old Spanish, translated is, —

"O man, to human life  
Thou findest free introduction!  
And to follow the chosen path  
Considerately, nature and reason  
Invite you."

While we are not able to give the subject, from the short time this tapestry has been under our observation, yet it is from the school of Rubens, if not from the master himself. We have seen, in the description of No. 39, how the spirit of Rubens permeated all the Flemish ateliers of the first part of the 17th century, and how the two artists, Jean Raes and Francois van den Hecke, so ably depicted "the ruddy and healthy flesh, the rich and quivering palpitation of life, the fresh and sensuous pulp which is diffused so richly over the surface of the living being, the real and often brutal types, the transport and abandon of unfettered action, the splendid, lustrous, embroidered draperies, the varying hues of silk and purple, and the display of shifting and waving folds."

This master, Jean Raes, was the chief of one of the principal ateliers in Brussels. He fulfilled many important municipal functions from 1617 to 1634. His name is found upon a repetition of the "*Acts of the Apostles,*" by Raphael, and given to the Carmelites of Brussels in 1620. He was also the author of "*Sacre de Charlemagne,*" a composition of fifty-one figures (collection of Berwick and d'Albe); "*Les Travaux de Cupidon,*" in seven pieces; "*L'Histoire de Thésée,*" ten pieces; "*L'Histoire d'Absalon,*" one piece; "*L'Histoire de Décus,*" eight pieces, in wool, silk, and gold; and many others. His tapestries may be best studied at Madrid, as the greater part belong to the crown of Spain.

Lent by T. J. BLAKESLEE.

## No. 39. In the Hall.

Subject: "Abundance." 17th century. Origin, Brussels.  
 Painter, Rubens. Fabricator, Francois van den Hecke.  
 Silk and wool.

This tapestry should be studied with No. 38, by Jean Raes. These two masters, Francois van den Hecke, tapestry weaver of the Court, and Jean Raes were great artists and weavers of Brussels, and at this date stood at the head of this industry. M. Wauter says: "The immense talent of Rubens seconded the energy and the perseverance of Raes and van den Hecke, and the grand master of Antwerp adds to all his glories that of being the soul of one of our great industries." Lent by MRS. F. G. MACOMBER.

## No. 40. In the Gallery of Textiles.

Subject: "Elijah and the Widow of Zarephath." 17th century. Origin, Flanders. Silk and wool.

The scene is laid when Elijah begs the widow of Zarephath to bring a morsel of bread.

And Elijah said unto her, "Fear not; go and do as thou hast said: but make me thereof a little cake first, and bring it unto me, and after make for thee and for thy son. For thus saith the Lord God of Israel, The barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth."

The figures are of heroic size, and the border interesting, marking, as it does, an epoch in the art of framing a tapestry. The Italian artists were the first, we believe, to surround their tapestries with compositions introducing the human figure, and in the 17th century we find these figures grown ampler and fuller under the influence of Rubens.

"We confess a certain weakness for the borders of this period. They show a great abundance of invention with a certain robust style, which allies itself marvellously with the



compositions, a little pretentious, but which, after all, is but a reflection of the architecture." *From M. Darcel's admirable article on the Borders of Tapestries.*

Lent by MRS. S. D. WARREN.

No. 41. In the Porcelain Room.

Subject: "The Last Supper." 17th century. Origin, Aubusson. Wool.

The marks upon this tapestry are with the name of the weaver following,

N  
MR. DAUBUSSO

We are inclined to believe with M. Jacquemart, that this reads "Manufacture Royale d'Aubusson." Many of the products of Aubusson were coarse in material, and rude in design, though some of the ateliers have produced tapestries rivalling the Gobelins and Beauvais. The "Last Supper," notably Da Vinci's fresco, has frequently formed a subject for tapestries.

Lent by MISS S. M. SPOONER, *Philadelphia.*

No. 42. In the Porcelain Room.

Subject: "The Baptism of the Adriatic." 17th century. Origin, Flanders. Painter, Tintoretto. Silk and wool.

The scene depicts the Doge presenting the sceptre and crown of Venice to a kneeling allegorical figure of the Adriatic; a second figure points to a great book, from which he reads the ceremony; and a third, a laurel-crowned poet, pours water from a shell upon the head of the kneeling figure. The border is gorgeous with infants, fruits, and palms.

Lent by THE SHREVE, CRUMP & LOW COMPANY.

No. 43. In the Gallery of Textiles.

Border, Flemish. Fabricator, Van Leefdael? About 1644. Silk, wool, and gold.

No. 44. In the Gallery of Textiles.

Subject: "The Triumph of Peace." 17th century. Origin, Brussels. Painter, Van Schoor.

Van Schoor painted a number of cartoons for the ateliers of Brussels and Antwerp. Two tapestries made at Brussels, after his designs, are in the collection of the Garde Meuble, Paris.

MUSEUM OF FINE ARTS.

Gift of Miss DEACON.

No. 45. In the Metal Room.

Subject: Coat of Arms, with supports, called, "Tapisseries à devises et à armoiries." 17th century. Origin, Flanders?

These tapestries seem to have been in vogue at an early period. They were at first very simple, and their usage most common. They were of a moderate price, and not being held in as high esteem as more costly ones, they did not receive the same care as were accorded to the tapestries with figures of persons. "Nothing is rarer to-day than the ancient tapestries à armoiries et à devises." "Almost all of the coats of arms are surrounded with lambrequins, surmounted by a helmet, and supported by figures or fantastic animals."

They grew more and more in favor, and in the time of Louis XIV. we find the Gobelins manufacturing numerous tapestries called "chancelleries" upon the looms. These were of more or less importance, the subject being the coat of arms of the King, surmounted by a tent borne by angels or supported by figures of women with the sword and the scales in hand, on a background of blue, with fleur de lis. At the angles of the borders, the arms of the chancellors, to whom they were given by the King.

The example before us we should ascribe to the 17th century, and is probably Flemish.

Lent by Miss S. G. PUTNAM.

No. 46. In the Gallery of Textiles.

Subject: "Battle Scene." Origin, France. 18th century?  
Wool. The design is attributed to Charles Le Brun.

We presume this is intended to represent one of the scenes from the "History of Alexander." Says Mr. Guiffrey: "The 'History of Alexander' comprehends a variable number of subjects, owing to the fact that they added to it, according to their wants, fragments of combats in narrower panels than the principal episodes. The compositions which constitute the fundamental element of the suite represent the 'Battle of Arbelles,' the 'Battle of Issus,' 'Persis before Alexander,' the 'Queens of Persia at the feet of Alexander,' the 'Entry of Alexander into Babylon.' The success of the work was immense, if we may judge by its repetition in all the ateliers of France and of other countries. Some very inferior translations have been produced at Aubusson and Felletin; in fact, we know certain examples of this history where the height of the figures is reduced one half. We find many scenes from the life of Alexander which are visibly imitations inspired by the compositions of Le Brun."

Lent by MRS. JOHN H. STURGIS.

No. 47. In the Metal Room.

Subject: "The Sacrifice of Iphigenia." 18th century  
Origin, France? Silk and wool.

Agamemnon stands before his tent invoking the intercession of the goddess Diana. To the right is seen the executioner, and in the centre Iphigenia. The border is of fruits, flowers, and ribbons. This tapestry has been ascribed to Beauvais, but we think it more properly belongs to Aubusson.

Lent by MRS. FRANK GAIR MACOMBER.

No. 48. In the Gallery of Textiles.

Subject: "Curing the Sick." 18th century.

Lent by MISS S. M. SPOONER.

No. 49. In the Gallery of Textiles.

Subject: "Amorini Disarmed." 18th century. Origin.

Lille. Painter, Francesco Albani. Fabricator, G. Wernier. Silk and wool.

Albani, Francesco. Born at Bologna, 1578, died there, 1660, The original picture is in the Louvre, Paris. "The style of Albani is more beautiful than grand; his compositions are ingenious and his figures are both elegant and graceful. He is called by Lanzi the 'Anacreon of Painting.' The fame which the Greek acquired by the delightful fancy of his odes, Albani reached by the fascinating charm of his cabinet pictures. As the poet sang of Venus and the Loves, so the painter selected the most tender and seductive subjects."

Gillaume Wernier, — 1701-1738, — one of the most celebrated masters of Lille.

He signed

L F.

G. WERNIERS

There is no mark on this tapestry, as the band around the border has been worn off. There is no doubt, however, of its being a production of Wernier. One of the characteristics of this master is his use of a magnificent purple, which is liberally displayed in the border and is also seen in the drapery of the second nymph from the left. By a comparison of the tapestry with the engraving after the Louvre picture by Baudet Gallus, Rome, 1672, which is in this exhibition, No. 83, the observer will notice how freely the tapestry weaver has delineated the scene, adding to it the great plants and other features which give it its decorative effect. Note the rich and beautiful colors, so well preserved and forming such a harmonious whole.

Lent by MRS. FRANK GAIR MACOMBER.

No. 50. In the Gallery of Textiles.

Subject: "Biblical." 18th century. Aubusson. Silk and wool.

Either a fragment or what is termed an "entre-fenêtre." The border marks a period. Instead of the magnificent borders of the Renaissance we have these, which resemble the frame of a picture, in this case ornamented with wreaths of flowers in graceful curves.

Lent by SHREVE, CRUMP & LOW COMPANY.

No. 51. In the Hall.

Subject: "Scene in China." 18th century. Origin, Gobelins. Silk and wool.

We find these scenes of Chinese life appealing to the taste of the French people of the 18th century, inspired perhaps by the tales of far Cathay, the Spanish and Portuguese voyagers of the 16th century, and later by intercourse through trade, and the missionaries, Jesuits and Dominicans of Rome. Yet the knowledge of this wonderful country was probably not great at this time, and the pictures which the artists give are conventionalized Chinese, drawn not from reality but from imagination.

In 1734 to 1755, under the administration of Oudry, we find "Les Delassements Chinoises" by Deshays, worked at the Beauvais factory; and about 1755, suites of Chinese life by Fontenay, Vernassal, and Du Mons, worked at the same factory. Jacquemart mentions having seen a suite, after Boucher.

We note that in the sale of 1852, 28th January, after the accession of Louis Philippe, there were six pieces of Gobelins described as "end of the 17th century, representing sujets Chinois."

We have no doubt these should have been described as of the 18th century, as it is not probable these subjects made their appearance before the time of Louis XV.

The arms on this tapestry are those of Louis XV. — the shields of France and Navarre, with the crown of France, the collars of Saint Michel and of the Saint Esprit, and the cross of gold and enamel.

What memories cling around these old tapestries! The

story is told, and said to be authenticated, that this suite, composed of four, was given by the King of France to the Emperor of China. It hung in the summer palace when looted by the French and English soldiers. Two of them found their way back to Paris, and were placed in the Garde Meuble, but the other two were eagerly sought for in vain, till on the death of a French priest, they were found among his possessions. They were purchased by Mr. Richardson, the architect, for their present owner.

Lent by **FREDERICK L. AMES.**

No. 52. In the Hall.

Subject: "Christ and the Woman of Samaria" and "The Servant of Abraham and Rebekah at the Well." 18th century. Origin, France. Silk and wool.

The motive is borrowed from a Flemish tapestry of the end of the 16th century, which curiously combines a solemn scene of the New Testament in a small cartouche, with a surrounding of grotesques. These, though beautiful in themselves, are hardly in accord with the subject, which assumes a minor importance, and yields to a great display of Renaissance arabesques, extravagant figures, and fanciful animals. Happily our artist, while still treating the subject as of lesser importance, has given it a beautiful setting of flowers, fruits, birds, and symmetrical designs terminating in heads, without the great extravagance of the Flemish artist, yet still preserving the design as essentially decorative. Full of the traditions of the past, he borrows from the Middle Ages the thought of opposing to the scene of the Old Testament one from the new. And so, in the principal cartouche the story of the servant of Abraham, sent with the camels of his master, in search of a wife for Isaac, is presented. "And he made his camels to kneel down without the city by a well of water, at the time of the evening, even the time that women go out to draw water." And when Rebekah came to draw water, "The servant ran to meet her, and said: Let me, I pray thee, drink a little water of thy pitcher. And

she said Drink, my lord: and she hastened, and let down her pitcher upon her hand, and gave him drink." — Genesis xxiv.

While in the smaller cartouche Christ sits calmly resting beside Jacob's well, where "There cometh a woman of Samaria to draw water. Jesus saith unto her, Give me to drink." — St. John iv.

Lent by MRS. MARTIN BRIMMER.

No. 53. In the Gallery of Textiles.

Subject: "Autumn." 18th century? Origin, Flanders?  
Silk, wool, and gold.

A tapestry describing the peasant life of the 16th century. The connection of the simple, rustic life of the period with the age of mythology being made by Ceres, who appears in the clouds blessing the labors of the husbandmen. We are inclined to believe that this tapestry formed one of a suite of twelve, representing the months, which at one time were attributed to Lucas von Leyden, and were called "The Months of Lucas." The subjects are conceived quite in the Flemish style, and present some points of analogy with the works of Teniers, but with a more delicate and marked sentiment. Since the impossibility of attributing these compositions to Lucas van Leyden has been recognized, the names of several artists have been advanced, notably those of Bernard van Orley, Coeck, and de Floris. Original example, 1530. M. Darcel states: "We have not been able to find the suite of the months in his (Lucas van Leyden's) engravings, nor in any one of those of the masters of the 16th century of the schools of the North, except Étienne de l'Aulne. But the motives of the two are different."

"The suite of the 'Months of Lucas' was first executed at the Gobelins, in low warp, in the 17th century, after an ancient suite belonging to the Crown, which came from Mazarin who was a great lover of tapestries. We find, in fact, 'The Twelve Months' fabricated at Bruges, among the presents which the cardinal received following the peace of

the Pyrenees." This suite appears to have been worked by the Gobelins during the reign of Louis XV. and again during that of Marie Antoinette. We think this tapestry to be of Flemish make. From its workmanship and the materials of which it is composed, it is evidently one of great value. The observer, in viewing it, should substitute as far as possible in his mind, the effect of gold instead of tarnished silver. By so doing a high light will be given in many places where it is now lost, and the true values preserved.

Lent by MISS MARION HOVEY.

Nos. 54 and 55. In the Case in the Hall.

Two fragments from the Gobelins factory.

In speaking of this factory M. Gerspach says, "The Commune of 1871 was fatal to us. In the night of the twenty-fourth of May, criminal hands set fire to the Gobelins. 637 pieces perished in the flames." These two fragments were rescued from the fire, but still bear its marks. Silk wool and gold.

No. 56. In the Case in the Hall.

Cover for tabouret. Beauvais. 19th century (Empire).  
Silk and wool.

No. 57. In the Case in the Hall.

Border, Gobelins. 18th century. Silk and wool.

No. 58. On the Wall in the Hall.

Border, Gobelin. 18th century. Semi-reclining figure of a man playing a pipe.

No. 59. Above Case in the Hall.

Border, Flemish. Flowers, vines, and Renaissance arabesque.

No. 60. In the Case in the Hall.

Back of Chair. Beauvais. Silk and wool.



Nos. 61 to 66. In the Case in the Hall.

Fragments of Borders, Flemish. Silk and wool.

No. 67. In the Case in the Hall.

Three fragments of a border of Flemish tapestry.

Lent by MRS. S. D. WARREN.

No. 68. In the Case in the Hall.

Part of a Border, Flemish. Amorino with fruits and flowers.

No. 69. In the Case in the Hall.

The front of a purse.

Shown on the wrong side to give full effect of original color. At one time small articles were made at the Beauvais factory, and even, we believe, for a very short period at the Gobelins. We ascribe this piece to Beauvais.

No. 70. In the Coin Room.

Subject: "A Young Man Addressing a Lady." Silk and wool. Ascribed to the Mortlake factory.

No. 71. In the Hall.

Subject: "Sea-port." 19th century. Origin, Beauvais. Painter, Joseph Vernet.

The scene represented is one of the Mediterranean sea-ports of France.

In the foreground a picnic party. They are kindling a fire to cook their lunch. One of them is endeavoring to catch fish for the meal. In the back ground, castle, fortress and ship in harbor.

Joseph Vernet, the painter of this scene, was born at Avignon, 1714, and died in the Louvre, 1789. He seems to have been early impressed with a love of painting the sea, as it is said, while on a voyage to Rome when but seventeen years of age, he was so impressed with the effect of a stormy sea, that he had himself tied to the mast in order to be able more accurately to observe it.


His landscapes were eagerly sought after by distinguished French amateurs, and by the Italian nobles and prelates.

In about 1766 Louis XV. commissioned him to paint a set of twenty-six French sea-ports. He devoted nine years to this undertaking, but finished only sixteen, which may be seen at the Louvre.

Beauvais seems to have engaged in the manufacture of tapestry at an early date, and in 1664 the Manufacture Royale de Beauvais was established by Louis XIV., with Louis Huiard of Paris at its head. In 1684 this atelier received a great impetus by the appointment of Phillipe Behagle, of a distinguished family of Audenarde, as director, and later in 1734, by that of Oudry, who also fulfilled the same function for the Gobelins. Those two men contributed largely to make it the most important atelier in France after the Gobelins.

From 1740-1753 it is recorded there was manufactured a suite of "The Sea-ports," after the cartoons of Herkove, Campion, and le Pape, which are, we believe, in the Garde Meuble to-day.

We find also that at Aubusson the painter Juliard was especially skilful in copying the sea-pieces of Joseph Vernet.

These scenes, therefore, seem to have been favorite subjects at both Aubusson and Beauvais. The mark of the Beauvais atelier was at first the same as Brussels, **B**  **B** but later this was modified. Many pieces are marked simply BEAUVAIS.

In a pamphlet published in Paris, 1879, *The Tapisseries Francaises, Notes d'un Curieux*, we find the following, which is interesting, if true: "An original piece of information, to close this notice and explain the presence in America of tapestries of Beauvais of the 18th century. In 1793 the Government of the United States sold to the Committee of Public Safety grain which France was not able to pay for. The Americans declined to receive payment in assignats, and the Republic paid the price in books of the 'Moniteur' and in tapestries of Beauvais."

This tapestry was worked in the low warp loom.

Lent by WILLIAM A. SLATER, *Norwich*.

## PHOTOGRAPHS.

Nos. 72, 73, 74. (In three sections.)

Tapestry, illustrating Petrarch's "Triumph of Chastity" over Love, and inscribed "Second. Triuph. de. Chastete." Chastity, riding on a triumphal car, on which Cupid sits bound, drawn by four unicorns bestridden by Cupids, preceded by ladies carrying palms and attended by other ladies of famous renown, approaches a temple of Diana. A second car, drawn by four winged horses, is fitted with flaming altars or torches of love. Before this, another figure of Chastity, mounted on horseback and carrying the column symbolizing Strength or Constancy, repels Cupid. Near Chastity are figures labelled Goodwill, Honesty, and Shame, and on either side of the car are other persons, male and female, some of whom are named. The date 1507 appears on the temple, and 1570 elsewhere. The whole is surrounded by a floral border on which are three labels, inscribed with verses in French and Latin, descriptive of the subject.

Nos. 75, 76, 77. (In three sections.)

"Tapestry, illustrating Petrarch's 'Triumph of Death' over Chastity and Love. On a triumphal car, drawn by four buffaloes, Chastity lies dead, while behind her Clotho, Lachesis, and Atropos are seated, the latter enthroned above her sister Fates. Two armed figures run beside the car, one on either hand, labelled respectively 'Courous' (Courroux?) and 'Accident' carrying a dart, 'Malheur' with a club, 'Fortudio' (Fortitudo?), and 'Debile' grasping a javelin, 'Grevance,' and two military flails, called 'Persecution' and 'Consummation.' On another car, drawn by unicorns, stands Chastity, with Cupid bound at her feet. Atropos, near whom are Clotho and Lachesis, transfixes Chastity with a javelin. Above the stricken Virtue is a group of young angels, and behind her is a crowd of women with palm branches. On the further side rides Scipio; on the hither side are Lucretia

and other women. The cars pass over the bodies of the dead, among whom lies Venus, an emperor, and a pope. The whole is surrounded by a floral border (except on the right-hand side, where the hanging has been cut through and a portion is missing), on which are three labels, inscribed with verses, in French and Latin, descriptive of the subject." About 1507. In South Kensington Museum, No. 441 — 1883. (The three photographs complete the tapestry.)

Nos. 78, 79. (In two sections.)

"Tapestry, illustrating Petrarch's 'Triumph of Fame' over Death, and inscribed, 'Le un triūphe de boñe renōmee.' Fame stands on a triumphal car, on which Atropos is seated in dejection, drawn by four elephants, preceded and attended by personages celebrated in Roman history, and a crowd of mounted warriors and dames. On a second car, drawn by four buffaloes, Chastity lies dead, slain by Atropos, who stands above her, but who falls forward at the blast of Fame's trumpet. This car is preceded by a royal lady, mounted on a white horse, and carrying a naked sword. On either side of the car are worthies of ancient Greece, some of whom appear to be rising from their graves. These carriages pass over the prostrate forms of dead personages, among whom are a pope, an emperor, a king, and others, including Clotho and Lachesis. The whole is surrounded by a floral border, on which are three labels, inscribed with verses in French and Latin, descriptive of the subject." About 1507. In South Kensington Museum, No. 439 — 1883. (There are but *two* photographs shown of the *three* required to complete the tapestry.)

Nos. 80, 81, 82. (In three sections.)

Tapestry, "The Arras Tapestry." From St. Mary's Hall, Coventry. Late 15th or 16th century.

No 83. Engraving of Albani's "Amorini Disarmed." Baudet Gallus. Rome, 1672. See Tapestry No. 49.

No. 84. Book, "The Four Elements and the Four Seasons." Paris, 1679.

These are two great suites woven at the Gobelin factory in the time of Louis XIV., from designs by Le Brun. The book is opened at the engraving of the tapestry representing the Air.

No. 85. Book, "The tapestry hangings of the House of Lords, representing the several engagements between the English and Spanish Fleets in 1588." John Pine, Engraver, London, 1739.

These tapestries are no longer in existence, having been destroyed by fire. The designs for them were made by Henry Cornelius Vroom, a famous painter, of Harlem, eminent for his great skill in drawing all sorts of shipping, and they were woven by Francis Spiring. He is the same as Francois Spierinck who established himself at Delft towards the end of the 16th century. The book is opened at the engraving of the tapestry, representing the Spanish fleet coming up the channel opposite the Lizard, as it was first discovered. See photograph of John Pine in this exhibition.

#### ENGRAVINGS.

NOS. 86 TO 94 LENT BY MISS MARY E. NORCROSS.

No. 86. PORTRAIT OF QUENTIN MATSYS,

A Flemish painter born in Lorraine about 1460, or, according to some authorities, in Antwerp in 1450, died in Antwerp in 1529.

He was brought up as a blacksmith, but according to the popular story he became enamoured of a painter's daughter, and in order to win her hand, forsook the anvil for the easel. His chief work is the great altar-piece in the museum at Antwerp. One of his best authenticated works is that in Windsor Castle, "The Misers," of which several repetitions are in existence. He designed the celebrated suite of tapestries now preserved at Aix, in Provence, "Scenes from the life of Christ." His works are highly prized.

**NO. 87. PORTRAIT OF LUCAS VAN LEYDEN,**

A Dutch painter and engraver, born in Leyden in 1494, died in 1533.

At an early age he produced work which astonished the artists of Leyden. He was the intimate friend and correspondent of Albert Dürer, and resembled him in all that regarded external manner, particularly in his tendency to the grotesque and whimsical, though lacking his grandeur of style. The suite of tapestries of the months is called after him, "Months by Lucas."

Lent by MRS. SAMUEL LITTLE.

**NO. 88. PORTRAIT OF JEAN BAPTISTE COLBERT,**

Born at Rheims, 1619; died in Paris, 1683.

He was first administrator of the Gobelins. Mazarin, upon his death recommended him to Louis XIV. "Sire, I am indebted to you for all that I possess; but I think I am requiting all your majesty's favors by giving you Colbert." Colbert's administration as Minister of Finance became a blessing to France. He encouraged literature, science, and art; enriched Paris with the garden of the Tuileries and the Colonnade of the Louvre, and with many quays, bridges, boulevards, public buildings, triumphal arches, and monuments. In creating the Gobelins, "that school of lofty and ardent study," Colbert gained for France the supremacy hitherto exercised by the Netherlands, a preponderance which it has never lost. All his institutions bear the imprint of genius. He remained always faithful to his device, *Pro rege saepe, pro patria semper*.

**NO. 89. PORTRAIT OF LOUIS XIV.,**

Called "The Great," King of France. Born at St. Germain-en-Laye, 1638; died at Versailles, 1715. Founder of the "Manufacture Royale des Meubles de la Couronne," called by its modern name the Gobelins Manufactory.

One of the first acts of Louis XIV. was to place Le Brun at the head of the manufactory (subject to the chief director-

ship of Colbert), who called to his aid, among others, Jans, a skilful tapestry worker of Audenarde, and Jean Lefèvre, the former director of the Louvre workshop.

Le Brun had an army of painters under his orders whose artistic skill has given us pages of history, presenting both accurate information and the grandeur of sentiment proper to the official painter of Louis XIV. Tapestries served the king not only as souvenirs of his favors, but also to impress certain lessons on the minds of his allies who were somewhat hard of understanding, as when, after the encounter for precedence between the French and Spanish ambassadors at the English court, Louis XIV. sent to the Pope a tapestry representing the "audience donnée par le Roi Louis XIV. à l'ambassadeur d'Espagne pour déclarer au nom du Roi son maître qu' à l'avenir les ambassadeurs d'Espagne n'entreront plus en concurrence avec les ambassadeurs de France." Europe drew its inspiration and borrowed its workmen from this source of national manufacture, and tapestry became again, as in the fourteenth century, a French art.

**NO. 90. PORTRAIT OF SEBASTIEN BOURDON,**

Painter and engraver. Designer of one piece of tapestry, "Story of St. Gervais and St. Protais." Born, 1616; died 1671.

**NO. 91. PORTRAIT OF ROBERT DE COTTE,**

Architect and third administrator of the Gobelins factory. Born, 1699; died, 1735.

**NO. 92. PORTRAIT OF FRANCOIS BOUCHER.**

Born in Paris, 1703; died there, 1770.

He was painter and inspector of the Gobelins, from 1755 to 1765. He painted with remarkable facility, and also practised the art of engraving. His work became exceedingly fashionable and popular owing to his tendency to pander in his productions to the licentious taste of his times,

## NO. 93. PORTRAIT OF SIR FRANCIS CRANE,

First director of the Mortlake factory, a few miles from London. Born,       ; died, 1636.

The Mortlake factory was established by James I. in 1603, and was continued with much zeal under Charles I., who lavished large sums upon Sir Francis Crane. Important classical suites were reproduced, and new compositions interpreted. Rubens painted for it, also Van Dyck, who it is said composed for it the borders of the "Acts of the Apostles" "which are marvels of imagination and elegance." The death of Sir Francis greatly compromised the scope of Mortlake, which came near to total wreck in the civil troubles which followed the execution of Charles I. Portraits of Van Dyck and Sir Francis Crane were worked in a tapestry by this factory. He signed,



## NO. 94. PORTRAIT OF JOHN PINE,

An English engraver. An engraving from his work, "The Tapestry Hangings of the House of Lords," is in this exhibition.

His portrait was painted by Holbein.





